5 NMATAPES

*Dolby NR

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NMATAPES

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Side 1
Chris Mann
The Rationales

An Australian is someone who when asked Can you play the piano? says Dunno I never tried.
In the 19th Century Australia imported 700,000 pianos.

Rainer Linz
Dysrhythmic Etudes
Paul Maloney, piano

These arrangements from the popular repertoire take their title from the fact that the rhythms have not been correctly transcribed, i.e. they are 'wrong'.

SWSW THRGHT
Running Risks

You'll have to listen a little different from usual Experiment with the language You've been listening Ha Ha Play with the semantics by saying Make mistakes with the language It's good that you made that mistake, Yes It's a lot of fun, isn't it Now Cut Yeah and exactly right it's a lot of fun Have fun with the language I've lost the words . . . um, I mean the mind boggles A totally irregular rythum.

Syd Clayton
Lucky Number

A chance pianissimo composition for four pitches — CDGA — for percussion, keyboard or fingerboard. The first section contains ninety seconds of sound and ninety seconds of silence. Innumerable three minute sections follow, silences gradually become longer, and sounds less frequent, until eventually all sounds disappear. This tape fragment was played on a toy Tubophone with tortoise shell knitting needles.

Side 2
Amanda Stewart
N.AIM

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workandmoney disappear at the speed of transaction and the country leaves the country is capital, information is exchange itself is currency, labour business white, white. Events flash past like like images. NO history. NO past. The voyeurs shift in their seats as if about to re-enact the position of the observer.

Ernie Althoff
Any Questions?

Two tape passes of a filtered alto saxophone are played through a small speaker at the mouthpiece of the same saxophone. Modulation of the sounds is achieved orally through a special mouthpiece designed to accommodate both mouth and speaker. Some varispeed has been used for phasing.

Daniel Kahans
excerpt from **Role Reversal**
Liane Margis, performer

Fourth movement, **The Newspaper Reporter**, from the radio version.

Caroline Wilkins
Piece for Mechanical Instruments

It is of little interest to me when music remains static, fixed within its own cultural and historical definition. What I am concerned with here is the 'play' of time.

John Gillies and Greg Hooper
To Hear is to Know

To hear is to Know?
He thinks he is the first to know.
He sees (The Tourist).
. . . that brow! Those hands!

Densil Cabrera
Interview with John Pannell

A radio piece in which some of the limitations of the interview are overcome with multitracking. The interview accumulates a meaningless polyphony of overloaded meaning and changes from words into music.